



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE GALLERY

THE PARIS SALON OF 1889.



THE Salon of 1889 is as interesting as usual, but not more so. It comprises many works of merit, but only a few of very marked excellence; nevertheless, compared with any other similar exhibition, it contains a wonderful display of talent and of artistic activity. More than ever the tendency of the modern French painters is toward realism, truth of subject, truth of color, the reality of the spectacle, the study of nature. The number of funereal, dolorous, or elegiac subjects in the Salon this year is very noticeable and gives it quite a pessimistic and tearful aspect. French art is naturally the art of a democracy, and we may presume that the masses take pleasure in contemplating reproductions of the joys and woes of the masses. We may, however, be permitted to regret the growing tendency on the part of the painters to neglect considerations of selection, of taste, and of æsthetic tact. We should be glad to see more pictures of beautiful, charming and dainty aspect, and fewer portraits of empty-eyed peasants and ugly old hags.

Having made this protest, we will indicate briefly the chief pictures of the year, noting only a few of the highest excellence in their various kinds. First of all, Raphael Collin, whose "Jeunesse," representing Daphnis and Chloe innocently toying in an idealized and intensely luminous landscape, is the most complete and exquisitely poetical picture which this refined artist has yet painted. Bonnat also has painted an "Idylle," but it is bearish and brutal in aspect compared with Collin's. In a cool corner of a sort of cavern, with a background of brown rocks, and, to the left, a patch of blue sky, a youth with brownish skin and black hair stands facing us and holding outstretched the two hands of a very blond model whose back is turned toward the spectator. The two figures are prelude, as if to foot the step of some prehistoric and troglodytic cotillon. This curious and not absolutely charming work has Bonnat's well-known qualities of strong modelling; but, after all, it is a fearful thing to look upon. Dagnan-Bouveret is first favorite for the Medal of Honor, with a picture of "Bretons at a Pardon." In the background is the church; scattered over the grass in the middle distance are groups most delicately observed and rendered with exquisite precision in values; while in the foreground are two men and seven Breton women in black dresses, with white collars and coiffes. These women are admirably painted and the faces modelled with consummate art. This is the finest and the most definitive picture that Dagnan has produced and very marvellous for verity of attitude, of gesture and of characteristic physiognomy. Émile Friant's life-size group, "La Toussaint"—a party of middle-class people going to the cemetery carrying flowers and plants—is even more realistic, quite as exquisitely observed as Dagnan's picture, and, to my mind, superior in intelligent and *spirituel* rendering. This very remarkable picture finally classes Friant among the big men of the day. A new-comer from Sweden, Anders Zorn—a young man of twenty, it appears—has many of the qualities of Dagnan and of Friant, as is shown by his wonderful picture of girls bathing off the rocks of a sunlit fiord. Roll's "En été," representing two ladies, a little boy and a dog in the high grass of an orchard on a sunny summer's day, is also remarkable for delicate vision of luminous, pulverous air. Alfred Agache's study of a girl clad in rich stuffs, with rose peonies in her lap, against a gray background, is a rare piece of distinguished painting in the mysterious and grandly simple style of the old masters, who were true painters.

Henner this year falls rather below his talent; his "Prière" and his "Martyre" are the usual studies of pearly flesh against bitumen. Jean Paul Laurens triumphs with "The Men of the Inquisition," which is likely to pass as his masterpiece. Carolus Duran has a

good portrait of two little boys and a stupendously vulgar "Triumph of Bacchus," which is more stupid and coarse than the worst efforts of Makart—in short, a complete failure. Defunct Cabanel has a charming unfinished portrait of a young lady in white, which shows that the late master knew all that is to be known about painting except when to stop; he spoiled his work by finishing it. Bouguereau has a "Cupid and Psyche" of mucilaginous, waxen and weird aspect, which has had the privilege of pleasing an eminent London stock-broker, Mr. Panmure Gordon, who has bought it and got his name printed in the catalogue as a reward for his courageous folly. Jules Lefebvre has a commonplace portrait of a lady in red and a fancy head called "Liseuse," destined for the unenlightened American market. Jules Breton, who is busy writing his memoirs, sends only a small portrait of a lady with white hair and a larger portrait of his daughter, Madame Virginie Demont-Breton. Luminais, the painter of the ancient Gauls, has treated a modern subject with success in "Chez une Choriste"—a fiddler teaching her part to a chorus girl, whose attention is distracted by a baby on her lap. Léon Lhermitte has a fine rustic picture, "Les Laveuses," and a large panel for the Sorbonne representing Claude Bernard, surrounded by his pupils, in his laboratory, expounding some theory of vivisection. Benjamin Constant has a very vulgar portrait of a fat lady with red hair and an Oriental picture of vast dimensions, "The Day of the Funeral (Souvenir of Morocco)," representing a dead chief laid out in fine drapery on a carpet, and around him his women watching in the semi-obscurity of a white marble hall. This picture is impressive, but it is to be feared that it will not win for its author the much-desired Medal of Honor. Eugène Carrière's phantom-like apparitions of vague forms in a haze of brown, luminous obscurity are much remarked this year; Carrière is even becoming fashionable, and his two pictures will be found to be full of qualities when once the eye has become accustomed to this artist's preconceived vision of men and things. Maurice Lobre's "Interiors" are also admired for their distinction of tone and absolute verity of the most delicate, artistic and Velasquez-like kind. Henri Lerolle has a fine decorative panel for the Sorbonne, "Albertus Magnus in the Monastery of St. Jacques"—a panel of fine, blond aspect treated in the decorative gamut. Von Uhde is very inferior to his former pictures in a realistic triptych called "The Night of the Nativity." François Flameng, Ernest Duez, André Brouillet, Layraud, Schommer, Marcel Baschet, Charles Giron, Friant, Fantin, Humbert, Albert Aublet and Bonnat are the brilliant representatives of French portrait-painting. The finest landscapes are by Harpignies, Tanzi, Schmitt, Alfred Smith, Darien, Cesbron, Damoye, Nozal, Clary. The marine painters are Lize, Binet, Masure, Mesdag, Jousset, Baudit, Morlon, Von, Guillemet.

Notable genre pictures are "Orphan Girls Singing Psalms," by Mademoiselle Thérèse Schwartz, an Amsterdam lady; Aimé Perret's amusing "Aveu Tardif;" Laurent Desrousseaux's "La Veille de la Première Communion;" Adolphe Binet's "Les Amoureux;" Madame Demont-Breton's "L'Homme est en Mer;" Geoffroy's "Visiting Day at the Hospital;" E. Dantan's "Les Limousins;" Gaston Latouche's "En Grève;" Gueldry's "Éclusee;" Roger Jourdain's "Maidenhead Lock on the Thames;" Palézieux's "Angelus in Savoy;" Chevi-liard's priest photographing the beadle and the choir boys; David-Nillet's "Une Vieille;" Axel Gallén's "Premières Leçons"—a curious Finland interior scene; Layraud's "Foundry of St. Chamond" manoeuvring a big cannon out of the furnace; Boutet de Monvel's "Deserted House;" Buland's "Propaganda;" Adan's "Evening;" Léo van Aken's old women playing cards in a Dutch hospice; Alfred Bramtot's "Printemps" and Ed. Toudouze's "Coin de Jardin," which makes a fine decorative panel in bright sunny tones.

The American exhibitors at the Salon are as numerous as ever, but not so brilliant, the reason being that, with few exceptions, the most distinguished artists have reserved their new works for the Universal Exposition. In the section of oil painting there are one hundred and

eight American exhibitors, of whom some figure very brilliantly on the line.

The exhibition of sculpture this year is strong without being as rich in important works as it has been at the last two Salons.

In the water-color section the American exhibitors are numerous, but we cannot weary the reader with a longer list of names, the more so as there is no work of any real importance in this department.

THEODORE CHILD.

MARINE PAINTING IN WATER-COLORS.

HAVING given the views of that veteran marine painter, Mr. Edward Moran, on the use of oils in painting seascapes, we are tempted to supplement his interesting articles by quoting from Mr. Walter W. May's book on "Marine Painting" in water-colors, just published by Cassell & Co. Mr. May says truly that in this branch of art the first thing is the study of the sea and sky; but he also claims importance for "the peopling the sea with numerous objects in the shape of vessels and craft of every description." In this he is doubtless right; but, as the craft which he describes and illustrates are all European, differing widely in build, color and rig from ours, we are reluctantly compelled to restrict our borrowings to what he has to say about sky and sea, which are practically the same on both sides of the Atlantic.

Still, some of his general remarks on boats and shipping will prove of use. He advises the student to make a practice from the beginning of sketching all sorts of craft in all sorts of positions. He will then be sure "to find among his collection, at some future time, the very thing he wants to give life and interest to his picture." "Craft," he says, "should invariably be made to go into a picture, or to sail toward the spectator; both these positions give space and distance." To be sure, these two propositions contradict one another, yet each includes some truth which will be appreciated by the sensible reader. Mr. May writes from the practical point of view of the working artist, who has learned how to paint for the market, using up his old material, and avoiding difficult and ungrateful subjects; but it is just this practical knowledge that the amateur stands in greatest need of, and, provided he does not make the mistake of supposing that it includes the whole or the best part of art, it can do him no harm.

To begin with one of our author's earliest studies, "Rocks at Low Water"—a subject also commended to students by Mr. Moran—he would wait for a pleasant summer cloud effect and wash in the gray of the clouds very boldly and broadly with a mixture of indigo, ultramarine ash and light red. (A comma wrongly placed in the original makes it indigo ultramarine, ash and light red.) Where the sky appears through the clouds a little cobalt is to be introduced after the forms of the clouds are roughly massed in with the light gray. This practice, we may add, of reserving the darker and more decided tint for the last, should be made use of whenever possible, as it gives one the chance to go over and correct his outline when laying the darker wash. The color of the rocks Mr. May would give with Vandyck brown and cobalt, with a little light red, leaving the top of the rocks, where seaweed is growing, but slightly tinted. The seaweed is to be painted afterward with burnt Sienna and indigo, adding brown ochre in the warmer parts. We will remark that although rocks vary much in color, yet the combination of pigments given above is very generally useful. Certain seaweeds on our coast, especially when under water, are of a rich vinous red, which would require the addition of carmine or rose madder. We would in all cases use permanent blue and a little black instead of indigo, and, in our further notes, will substitute them whenever the word indigo occurs in the text.

For the sea, in the present case, Mr. May would add "a little raw umber to the sky color;" that is to say, to the cobalt, with a little of the gray of the clouds run into it. The sand may be washed in with a mixture of raw